

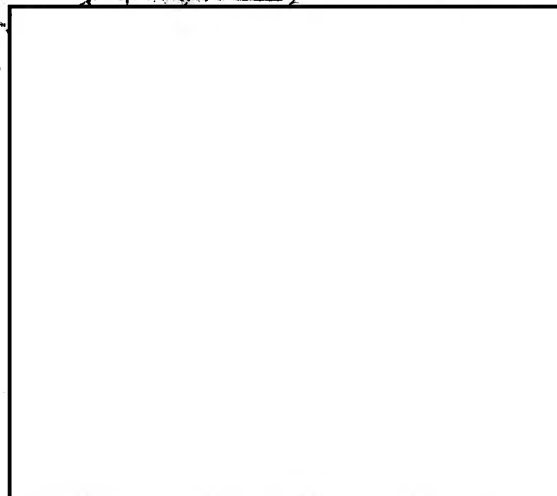
FEDERAL BUREAU OF INVESTIGATION
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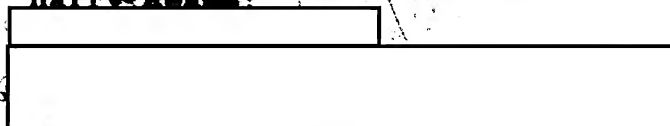
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ME 145-278

Title of Case (Continued)







HERBERT (NMN) STREICHER, aka
Harry Reams:



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Copies (Continued)

- 6 - New York
 - 2 - 145-3556
 - 2 - 183-238
 - 1 - 145-5049
 - 1 - Strike Force SDNY
 - Attention: 
 - 1 - Strike Force EDNY
 - Attention: 
- 4 - Los Angeles
 - 1 - 145-1959
 - 2 - 183-46
 - 1 - Strike Force Los Angeles
 - Attention: 
- 4 - Miami
 - 1 - 145-1107
 - 1 - 145-985 
 - 1 - 145-1056
 - 1 - 92-4273
- 2 - Newark
 - 1 - 145-1268
 - 1 - 183-66

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ME 145-278

LEADS:

LOS ANGELES, MIAMI, NEWARK, and NEW YORK DIVISIONS (INFORMATION)

Information copies designated for listed offices in view of parallel investigations being conducted. It is noted extensive investigation being conducted by these offices under various ITAR and RICO statutes. Information contained herein believed pertinent to these investigations.

No leads are being set out in this report as all leads have been set out by more expeditious means.

ADMINISTRATIVE:

This report represents an attempt to compile under one cover all FD-302s which will be pertinent to the ITOM trial of captioned subjects at Memphis, Tennessee. This report is being prepared at the request of AUSA [redacted] who is handling the prosecution. The FD-302s contained in this report come from many different reports and from various investigations relating to obscenity.

Due to the fact that most persons involved in pornography have been coached by their attorneys not to talk to FBI Agents, the major portion of this investigation has been conducted by Federal Grand Jury subpoenas. Federal Grand Juries at Memphis, Tenn., have been hearing testimony in this case since late 1973, and the transcripts are voluminous. No attempt has been made in this report to synopsize all of the testimony heard by the Grand Jury.

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UNITED STATES DEPARTMENT OF JUSTICE
FEDERAL BUREAU OF INVESTIGATIONb6
b7CCopy to: 1 - U. S. Attorney, Memphis, Tennessee
Attention: AUSA [REDACTED]Report of: SA [REDACTED]
Date: February 24, 1975b6
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Office: MEMPHIS

Field Office File #: Memphis 145-278

Bureau File #: 145-5337

Title:

[REDACTED]

XXXXXX

XXXXXX

HERBERT (NMN) STREICHER;

[REDACTED]

Character: INTERSTATE TRANSPORTATION OF OBSCENE MATTER - CONSPIRACY

Synopsis:

[REDACTED]

[REDACTED] Subject STREICHER admitted in an interview on 5/31/73 that he acted in both films. All FBI offices queried 10/25/73 to determine where "Devil" being shown as of that date. [REDACTED]

[REDACTED]

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Synopsis (Continued)

subject [REDACTED] as being associated with [REDACTED]
On 7/11/74, FGJ at Memphis returned two-count indictment
charging that subjects [REDACTED]

[REDACTED], STREICHER, and
[REDACTED] with conspiracy to distribute "Devil,"
in violation of Title 18, Sections 1465 and 371, USC.
Count two charges subjects [REDACTED] and ANMA
CORPORATION with transporting "Devil" to Memphis, Tenn.,
in violation of Title 18, USC, Sections 1465 and 2. On
8/15/74, an FGJ at Memphis, Tenn., returned indictment
superseding the indictment returned 7/11/74. [REDACTED]
indictment are the subject [REDACTED]

[REDACTED] This indictment pertains to the film "Devil." Also
on 8/15/74, indictment returned against subjects [REDACTED]
[REDACTED]

[REDACTED] and
ANMA CORPORATION. This one-count indictment charged these
individuals with violation of Title 18, USC, Section 371,
in connection with the interstate transportation of "Threat."

[REDACTED]
[REDACTED]

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DETAILS:

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NY 145-3400

HERBERT STREICHER
NYCPD B Number 2704546



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After viewing each photograph [redacted] advised that the individual appearing in the photograph of [redacted] is identical with the person known to him as [redacted]. Also, he said that the individual appearing in the photograph of HERBERT STREICHER looks a great deal like the individual who had the mule load in the motion picture film entitled "Deep Throat". Furthermore, he said that the individual with the cigar in his mouth appearing in the photograph of [redacted] is identical with [redacted] father, [redacted]

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FEDERAL BUREAU OF INVESTIGATION

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Date of transcription 5/27/75

HERBERT STREICHER, also known as Harry Reems, was contacted at his residence, Apartment 1C, 433 West 24th Street, New York, New York. He was immediately advised of the identities of the interviewing agents. He was advised by Special Agent (SA) [] that the agents desired to talk to him in connection with his participation in the motion picture film entitled "Deep Throat."

STREICHER furnished the following information:

Around the early part of January 1972, he was approached by [] also known as [] to act in a hard core pornographic film. At this time, [] told him about the story content of the picture after which he consented to act in same.

All the hard core pornographic scenes which he participated in were shot in an apartment in the West 30s, New York City. He stated that he does not recall the name of the individual who rented the said apartment and does not recall any other details relative to the exact location of this apartment. His scenes were shot in this apartment in approximately one and a half days which included possibly one night's work. All the latter scenes were shot with LINDA LOVELAKE, the female star of the picture.

According to STREICHER, [] wrote and directed the motion picture film entitled "Deep Throat." The camera man who shot the picture was [] also known as []. He stated that he does not know where [] resides and has no knowledge of his current place of business.

After shooting the hard core pornographic scenes in the West Side apartment, [] told him that he, [] and his crew were going to Florida to shoot some outdoor scenes for the picture "Deep Throat" and invited him, STREICHER, along. STREICHER went along as part of the camera crew. [] paid him \$25 a day

Interviewed on 5/31/73 at New York, New York File # NY 145-3400

by SAs [] and [] 56 Date dictated 5/26/73
[] UJM:kwp

NY 145-3400

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while in Florida and he remained in Florida with [redacted] crew for approximately 3 or 4 days.

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It is his recollection that no hard core pornographic scenes were shot in the Florida area for the motion picture film "Deep Throat."

STREICHER stated that he drove to Florida in [redacted] car, a blue and white Cadillac, which Cadillac incidentally was utilized in some of the outdoor scenes for the picture shot in the Miami area. Accompanying him on the trip to Miami, Florida, were 2 free lance camera men, whom he recalls were RON (LNU) and a friend of RON's, name not recalled.

STREICHER stated that he has no knowledge of the corporate setup of [redacted] Film Productions, Incorporated; however, he stated that an individual by the name of BUTCH (LNU) bought out [redacted] in the Damiano Film Productions, Incorporated, some time ago and that BUTCH continues to use the name [redacted] Film Productions, Incorporated.

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STREICHER stated that he recently finished a picture entitled "Deep Throat II" which has an "R" rating. The latter picture was produced by BUTCH, mentioned previously of Damiano Film Productions, Inc. He stated the latter picture was made in six or seven days and he recalls being paid by check which was drawn on the account of Bryanston Distributors, Incorporated.

STREICHER described BUTCH (LNU) as a white male, age 40, 5 feet 9 inches, 200 pounds, with dark hair.

When questioned as to whether or not he was acquainted with one [redacted] STREICHER stated that [redacted] is connected in some way with [redacted] Film Productions, Incorporated.

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STREICHER stated that he has heard from sources unrecalled that one [redacted] of Aquarius Releasing Corporation, New York City, has distribution rights for the film entitled "Deep Throat" in the New York area.

STREICHER went on to state that he has no knowledge as to how the exposed negative film of the motion picture film "Deep Throat" was transported from Miami, Florida, to the New York City area if in fact such was the case. Furthermore, he stated that he has no knowledge as to the identity of the film laboratory where the positive prints were made.

STREICHER added that he also starred as HARRY REEMS in the motion picture pornographic films entitled "The Devil in Miss Jones" and "Meatball"; however, he declined to discuss the making of these films and his possible knowledge of their distribution.

STREICHER was exhibited a photograph of [redacted] After viewing this photograph, STREICHER stated that the individual appearing in this photograph was unknown to him and that he had never seen him before in his life.

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STREICHER concluded by stating that of all the actors and actresses appearing in this picture the only one he knew was [redacted] who resides somewhere in [redacted] New York. [redacted] in the picture "Deep Throat" portrays [redacted] confidant and is the one who directs [redacted] to the psychiatrist, Dr. JASON YOUNG, played by him, STREICHER.

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At this new location they did business as [redacted]
[redacted] and [redacted] signed all checks. She knew their
primary business to be the distribution of the motion picture
films "Deep Throat" and "Devil In Miss Jones." [redacted]

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ME 145-278

On July 11, 1974, a Federal Grand Jury at Memphis, Tennessee, returned a two-count indictment. Count one charged that subjects [REDACTED]

[REDACTED] STREICHER, and [REDACTED] with a conspiracy to distribute the film "Devil in Miss Jones" in interstate commerce, in violation of Title 18, U. S. Code, Sections 1465 and 371. Count two charges subjects [REDACTED] and [REDACTED] with transporting two copies of "Devil in Miss Jones" from outside the state of Tennessee to Memphis, Tennessee, on or about October 18, 1973, in violation of Title 18, Sections 1465 and 2, U. S. Code.

On August 15, 1974, a Federal Grand Jury at Memphis, Tennessee, returned an indictment superseding the indictment returned July 11, 1974. In addition to these subjects indicted previously, the new indictment adds the subject [REDACTED] and [REDACTED], and charges all subjects with a conspiracy to distribute the film "Devil in Miss Jones."

[REDACTED]

Except for the subject [REDACTED], all subjects have been arrested, arraigned, and freed on \$10,000 personal recognizance bail. Subject [REDACTED] remains a fugitive.

NO 145-605
JEC:jps

INFORMANTS

On 1/24/75, advised
the following:

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JEC:mal

RE:

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

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COVER PAGE

JEC:mal

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Source additionally stated that HARRY REAMS (phonetic) has a new film out that is being advertised and is supposed to be better than "Deep Throat."

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COVER PAGE

Sex Film Bigwigs In Town This Week

By Brewster

Few people know it, but this week, New Orleans will play host to one of the country's most important conventions of filmmakers, distributors, and theatre owners.

It's the seventh annual meeting of the Adult Film Association of America (AFAA), a group that is considered "important" because in recent years sex films have become important—both in terms of money ("Deep Throat" and "The Devil in Miss Jones" are among the biggest grossers of all-time) and in terms of critical acceptance.

As far as critical acceptance is concerned, just take a look at what's on the program for the 200-plus delegates to the AFAA convention: a panel discussion in keeping with the theme of this year's meeting, "The Adult Film—The Critics' Choice."

Panelists include:

The Rev. Malcolm Boyd, film critic and author of "Are You Running With Me, Jesus?" and the new "Christian."

Roger Ebert, reviewer for the Chicago Sun-Times and screenwriter of "Beyond the Valley of the Dolls."

Molly Haskell, reviewer for Viva Magazine and the Village Voice and author of "From Reverence to Rape."

Arthur Knight, widely-published reviewer and author of "History of Sex in the Cinema."

Kevin Thomas, reviewer for the Los Angeles Times.

And Bruce Williamson, reviewer for Playboy.

It's a high-powered bunch.

In addition, the delegates will be holding business meetings and watching screenings of trailers.

It's fitting that the meeting is being held in New Orleans, which is currently undergoing something of a sex film renaissance.

Just this week, the Gentilly-Orleans, which is basically an art house, is showing the soft-core epics "The Erotic Adventures of

Zorro" and "Flesh Gordon"; the downtown Cine Royale, a classy location, is showing "Hot Times" and "Playmates"; and the Riget (a 1,000-plus-seat house that used to be called the Tiger, the new name being an acronym), the Cinema 16 on Canal, the Iberville and Decatur in the French Quarter are all displaying hard-core.

But perhaps the biggest success stories in the local sex film business are the Paris and Toulouse, both owned by ITU, an Atlanta-based company headed by George Echolls.

Local film industry sources say that the Paris is the biggest money-maker of all the theatres—adult or not—in New Orleans.

Echolls says that the theatre, in a pleasant neighborhood on Elysian Fields Avenue, near Gentilly, the French Quarter and the Ninth Ward, was always a successful one, even when it was showing not-very-high-quality soft-core.

But when he purchased it in September 1972, Echolls decided to make it a class house, showing professional product. For well over six months now, the Paris has been showing hard-core (in other words, films that show explicit—not simulated—sex) with virtually no legal problems.

But again, it's not necessarily the hard-core nature of the films it shows that has led to the success of the Paris. The Paris could make it with soft-core, but it's greatest triumph has been "quality" hard-core: "Memories Within Miss Aggie" (a Gerard Damiano film that was an Honorable Mention 10-Best in FIGARO's year-end list), "The Life and Times of Xaviera Hollander" (ITU brought the star, Samantha McLaren, here for a personal appearance and got loads of respectable publicity), Danny Stone's "High Rise" (which Kenneth Turan and Stephen F. Zito of the Washington Post have called "filmmaking of a sophisticated and highly self-conscious kind").

Echolls has also managed to turn around one of the real white elephants in the New Orleans film business—the Toulouse, the only

major theatre left in the French Quarter.

Walter Reade simply couldn't do a thing with the house. The firm tried foreign films, conventional big-time films, low-quality soft-core, revival . . . Nothing worked.

ITU bought the Toulouse last July. Gay films worked well, but not quite well enough. Now the theatre has virtually the same format as the Paris.

For the past 13 weeks, the Toulouse has been showing an "optically-censored" version of "Deep Throat" and "The Devil in Miss Jones." The films have been cleverly manipulated (not actually cut) to where they are virtually soft-core. Yet the Toulouse continues to draw exceedingly well. Its two films are currently the longest-running in the city.

But back to the AFAA . . . Likely to be on hand will be such luminaries as the Mitchell Brothers ("Behind the Green Door"), Russ Meyer ("The Immoral Mr. Teas"—a big breakthrough picture made in 1959), and Damiano (whose latest, "Portrait," will soon be at the Toulouse).

Certain to be on hand is David F. Friedman, president of the AFAA and the king of soft-core.

In their new book, "Sinema," Turan and Zito quote Friedman as saying, "I put the film in one end of the projector and out the other end comes money." Friedman has made such classics as "Thar She Blows," "Trader Hornee," and the aforementioned "Erotic Adventures of Zorro."

No sleaze artists, these guys. They'll all be on hand from Thursday to Sunday at the Royal Sonesta—just as though they were the American Trucking Association of the Super Market Institute or the National Church Goods Association.

Sex Films

Conventioneers Check Out New Flicks . . .

Conventioneers View New Sex Films Here

What do 200 producers, distributors and exhibitors of sex films do while they're in New Orleans for a convention?

They watch sex films, what else?

A special screening of trailers (previews) to about three dozen sex movies was held last Friday at the Toulouse—just for members of the Adult Film Association of America, in town for their seventh annual meeting, and a few members of the press.

The idea was to view "new products," as they say—though much of the time the dirty movie bigwigs carried on like members of a high school fraternity at a private stag showing: cracking jokes, applauding, laughing, and having a high old time.

The best-received films, strangely enough, were not the sexiest but the ones with the best production qualities. Among these: "Heavy Load," with Darby Lloyd Rains and Andrea True (about truck drivers, get it?), "Cheese" (a truly spectacular trailer), "Angel Above, the Devil Below" (a humorous take-off on "The Exorcist" that has already appeared here), "The Seduction of Lyn Carter" (a real-life degradation film starring Andrea True—pretty brutal), and "High School Fantasies" (one of those Nostalgia jobs, with very high-class sets and costumes).

There were two overly-artzy films that did not appear to be all that well-received (though there was applause after each); first was "French Blue," by Lassy Brown, who is supposed to be the top director of sex movies in Europe. "French Blue," which, as one catcaller said, looks like it was shot on Fire Island, ends with the gooyest food-fetish finale of all time (food has become a big element in sex movies).

Second arty movie was "Some-time Sweet Susan," directed by and starring Harry Reems himself, the most ubiquitous of porno performers. The trailer had its high spots but, essentially, it was

one long snooze. There's a real plot here, too: ~~about a~~ schizophrenic girl, or, as the guy in back of me said, "This looks like a remake of 'The Two Faces of Eve.'"

One highlight was the return to the screen of Mona (actually Fifi) Watson, star of what is said to be the first hard-core feature widely distributed, "Mona: The Virgin Nymph," made by Bill Osco in 1970.

Ms. Watson acts in what appears to be a fairly shoddy number called (get this) "Deep Tango." She looks rather grizzled and through-the-mill. And she's not even the star.

About a quarter of the films were soft-core, most notable among them (for its title only) being "Sexual Kung Fu in Hong Kong." There was even an R-rated film (the object of much abuse from the audience), called "Incest on Father's Night."

The audience oohed and ahned over the well-endowed John C. Holmes in "Fulfillment" (a truly obscene flick that has already played here). By the way, Holmes appeared at the Paris this week in "Teenage Cowgirls."

But most of the enthusiasm was reserved for "Beach Blanket Bango," a clever spoof of the early '60s beach party movies. In one great exchange, the virgin star and the big bruiser are in the back of a van:

"I'll be gentle," says the bruiser.

"Cut that crap," says the Virgin.

"Take me, big boy!"

"And a good time was had by all (so to speak).—Wentworth Brewster.